THE OFFICIAL

DOCTOR WHO MAGAZINE

THE MAGAZINE OF TIME AND SPACE

№ 89
JUNE
60p

THE SIXTH DOCTOR

THIS ISSUE WE INTERVIEW
ELISABETH SLADEN
ALIAS DOCTOR WHO COMPANION
SARAH JANE SMITH

RESURRECTION OF THE DALEKS REVIEWED

PLANET OF FIRE

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RESURRECTION OF THE DALEKS REVIEWED

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DOCTOR WHO LETTERS

Send all your letters to:
Doctor Who Magazine,
23 Redan Place,
Queensway,
London W2 4SA.

THE 21ST SEASON

I have just watched the end of another season, which has left me feeling disappointed about some serials and almost embarrassed about others. The season has followed a decline in realism and tension. I'm sure others must have felt this too, from dedicated fans to those who switched on just for entertainment, and surely no youngster still hides behind the sofa anymore? Student support is dropping – I missed a couple of episodes (my first since 1976) because others at college preferred other channels. The season had good points, though: Here are my thoughts on the serials.

Warriors of the Deep seemed to be the same as *Earthshock*, with the same sets, costumes, almost the same story, just different monsters resurrected. The first part of *The Awakening* looked good, probably a refreshing quickie. *Frontios*, a reasonable story, with some very good acting, suffered from very silly looking monsters. The Daleks' return was pathetic – who now is scared of Daleks? They sound stupid, the support acting was wooden, Davros' return unnecessary, and as for the shaving foam fight . . . Bring back Terry Nation, give the Daleks, who helped create the series a fair treatment.

All in all, a relief to see two good stories. *Planet of Fire* was well produced, with nice location work, an entertaining script, and excellent acting from both the support and the regulars, and also Anthony Ainley with another masterly performance! Nice to see him meet his final demise, again.

The Caves of Androzani was arguably the best serial in a long time, possibly the best written for Davison. Written by somebody who knows his job, Robert Holmes produced a tense, exciting story, and a regeneration worthy of the Doctor. Good to see John Nathan-Turner choose a different idea for the flashback. A good story; a good regeneration sequence.

The Twin Dilemma on the other hand, was appalling. It is amazing to see such a script be allowed. Full of cliches, like the serf's "Not . . not . . that!" Like the Castellan's "Not the mind probe!", and also the talking slug/tractator or whatever, the programme gave no opportunity for good acting, which was appalling anyway.

Full marks, though, to the regular line-up. Janet Fielding concluded an excellent job as the second longest (human) companion in the TARDIS. Mark Strickson played the mysterious Turlough well, including when his background was revealed. Nicola Bryant looks set to do a very good job – her scenes in *Caves* were impressive. I hope Peri is written different parts from Tegan.

Davison, who portrayed a character that wasn't always clearly the "Doctor", a very weak character, failing to win the day all the time, e.g. Adric, and seeming very sad, proved himself in the end with a more 'heroic' display of selflessness. Colin Baker's Doctor doesn't start well, trying to strangle Peri? I think his acting skills will give a good incarnation, once he has settled down, and better scripts come in. Hopefully we shall see a longer incarnation. Let us hope production standards improve.

Just a couple of suggestions for JNT. One, I think titles *The X of Y* work better than the one-word titles. More seriously, I propose a return of the programme to Saturday evenings. This would give less conflict for those whose TV's have other demands, more tension between episodes (and therefore greater interest) and also a shorter gap between seasons. And thanks for keeping the police-box.

Keep up the good work DWM. I hope this season inspires a fresh spate of humour from Doctor Who?!

S. Emmerson,
Braunstone,
Leicester.

TURLOUGH'S TEACHER

Firstly, may I say congratulations to Mark Strickson on his excellent and emotive portrayal of Turlough, and to all concerned in keeping the suspense about his origins to the very last minute. Turlough has to have been one of the most complex characters the series has seen for a long time, and the final episode of *Planet of Fire* somehow managed not to be an anti-climax, but left us feeling more sympathy for that strange young alien. Well done, Peter Grimwade.

Secondly, we all know Turlough hated Brendon with a vengeance and made a nuisance of himself there, but surely the Brigadier, his ex-maths master would have had a *few* words to say to him on meeting him once again on Gallifrey, in *The Five Doctors*? Even *my* old maths teacher doesn't totally ignore me! But then, he doesn't often meet me on alien planets.

Jay Robinson,
Crewkerne,
Somerset.

TASTEFUL

I just wanted to write and say how much I enjoy your magazine. For the past several months that I have been able to obtain copies of past and current issue, I must say that I am very impressed as to the content of each issue.

I love the archives section and also the special articles about the developmental history of the different character. (My personal favourite was the Cybermen). Also, the interviews are the best, because it is really a "kick" to read just a few words about the real person and not just the character that they played.

I would also like to take the time to say that as a member of the Doctor Who Fan Club of America, the show is done in great taste and with loads of concern for detail in the storylines and characters that are created for each story. It is nice to see that some "artists" do not try to trick or insult the public's intelligence. I for one, and there are plenty of others who will agree with me in Florida alone, believe that the reason we continue to watch is because it is entertaining and not completely, or in the least, below the reasonability of today's knowledge and science.

Before I close I do have one question, more rhetorical than answerable, is it really necessary to critique each episode in such a "fine-tooth comb" manner? I believe in honesy, but not at the expense of someone just doing his job. Let's face it, how many of the hard hitting critics can get up and do as well, let alone better? It may not be *Hamlet* or *Macbeth*, but any one production that can stay in operation for over 20 years is bound to be a classic just by process of elimination and through the Law of Cause and Effect.

Ronda J. Bock,
Bradenton,
U.S.A.

DAVISON'S DEFENCE

We are writing as a whole family because that is how we view the programme, and our discussions about the ideas and characters in the series are a great part of our family life.

Basically, we are writing to pay tribute to Peter Davison's portrayal of the Doctor and his addition to the characterisation of this complex and often enigmatic being. We feel the *Doctor Who?* strip in issue 86 was very unfair in its implication that Davison had nothing more than his celery to pass on to the sixth Doctor. Peter Davison has brought real depth to the Doctor and has often shown moments of great suffering, mental as well as physical. We shall particularly remember his times of indecision when faced with moral conflict, and his unwillingness to act the executioner, even for Davros. This is a Doctor we can look up to, as well as laugh with.

Congratulations on producing a programme that provides an enthralling topic to be shared by children and parents — and by teachers and pupils (Mum's comment!).

The Marsterson Family,
Shepley,
West Yorkshire.

DOCTOR WHO? by Tim Quinn & Dicky Howett

OKAY. DAVROS. YOU WIN! WE'LL FACE YOU ON YOUR TERMS.
BUT I STILL THINK IT'S SILLY!
SILLY? DON'T BE SUCH A FUDDY-DUDDY. IT'S GREAT FUN! HEH!
NO BUMPING
5
33
BUMP!

GALLIFREY GUARDIAN

RETURN OF THE TOYMAKER

NO, IT'S NOT A REMATCH between the Celestial Toymaker and the new Doctor, but an episode of their original fight back in 1966! ABC TV in Australia have recently uncovered the episode *The Final Test* and returned it to the BBC where it now lies in the vaults, bringing down the number of missing episodes to 126.

The Final Test was originally broadcast on 23rd April 1966 and shows the Doctor finally defeating the wicked Toymaker with the immortal Trilogic Game, move 1023. The episode stars William Hartnell as the Doctor, with Peter Purves as Steven and Jackie Lane as Dodo. Michael Gough features as the Toymaker and Peter Stephens is Cyril, the obnoxious schoolboy, and the episode ends with the TARDIS crew en route to Tombstone to start *The Gunfighters* tale. During April, *Doctor Who* producer John Nathan-Turner took a holiday in Australia and apart from visiting one or two Conventions put there, he hoped to visit ABC and see if they hold any other stories that the BBC doesn't. As soon as we have news of his trip, *Gallifrey Guardian* will pass it on.

PROFILE PRINT

THE LATEST of Andrew Skilliter's Profile Prints is now out, featuring Davros (*Resurrection of the Daleks* version) and two of his creations. This is the sixth print in the series, the others being Omega, The Master, The Cybermen, K9 and the Sontarans. Readers of the **Doctor Who Summer Special** will also be aware that plans are afoot to release the prints as jigsaws, made by Waddingtons, the famous toy and game manufacturers. As soon as we have information on these, we'll let you know.

QUOTE OF THE MONTH

LAST MONTH'S QUOTE was from episode one of *The Androids of Tara*. This month, we have a quote sent in by Richard O'Hagan of Sutton Coldfield in the West Midlands. It goes as follows: "Overweight . . . underpowered . . . museum piece! Might as well try to fly a second hand gas stove!" While you're pondering on that, a reminder that if you want to win a prize, just send in your favourite quote and any we print will find one of our infamous cheap 'n' nasty prizes winging its way to you.

THE NEXT SEASON

BACK TO THE PROGRAMME now – and information on Colin Baker's first full season of *Doctor Who,* Season 22. Fans of Nicola Bryant, and going by the letters we receive there are an awful lot of you, will be pleased to know that she will remain with the new Doctor for, *at least* the whole of Season 22 and producer John Nathan-Turner says that there are no plans to introduce another companion – so it looks like being just Colin and Nicola for the time being. We hope to bring you interviews with both stars later this year.

Still with Season 22, the first story of the season goes into production during June and whilst no title is known at the moment, the story will be written by newcomer Paula Moore and directed by *Resurrection* helmer Matthew Robinson. The second story has neither title nor writer as yet, but I can confirm it will be directed by the man that made *Frontios* so popular, Ron Jones, making this his fifth *Doctor Who* credit to date. And are the Daleks returning? In various interviews both Colin Baker and John Nathan-Turner have hinted very strongly that there is a possibility, so we wait and see.

RENTAMYRKA

A GREAT MANY OF YOU have written to Marvel saying that the Myrka, the great sea monster that had such a shocking effect on Dr Solow in *Warriors of the Deep,* resembled a giant pantomime horse. Actually this is not surprising as the two gentlemen inside the Myrka costume, John Asquith and William Perrie do in fact play the famous Pantomime Horse in the BBC children's series, *Rentaghost!*

RESURRECTION OF THE COMPLAINTS

THERE IS NOTHING BETTER than a controversy to push up publicity for the programme. I doubt many of you failed to notice the letters in the *Radio Times* after the last Dalek story was shown that complained about the Dalek disease and the effect it had on its victims with faces and hands melting everywhere. What is interesting to note though is what *wasn't* complained about: the two fake Policemen who went around shooting people, something the average policeman in the street doesn't do. When, in 1971, *Doctor Who* had two Autons masquerading as policemen and killing people, the police were up in arms about the damaging effect it had on police/community relations. Here were two *human* members of the police killing people with ordinary 20th century guns, and yet no complaints. Anyone any ideas as to why?

HAVE YOU BEEN FILMED?

HERE AT MARVEL we're feeling unusually generous with our prizes – and so we're trying to think up more ways of giving you a chance to win. Now, what we're looking for is information – information about the various locations used in *Doctor Who* over the years. If you know that *Doctor Who* was filmed near to where you live, let us know – and if you have actual dates of the shooting, that would be splendid. Did you actually see any of the filming? Was it reported in your local newspaper? We'd love to hear from you and anything we print will win one of our prizes!

The SHAPE SHIFTER Part Two

THE TARDIS HAS BEEN INFILTRATED!

THIS IS A **HI-JACK!** YOU AIN'T GOIN' NOWHERE WITHOUT MY SAY SO...

FACE IT, ACE...I'VE GOT THE DROP ON YOU!

WHAT **IS** THIS? WHO **ARE** YOU? IS THIS SOME KIND OF **JOKE**?

NO JOKE, BABE. EITHER YOU FLY THIS CRATE TO VENUS, OR YOU'LL LIVE TO REGRET IT.

ARE YOU **THREATENING** ME?

LISTEN, I'VE BEEN THREATENED BY **EXPERTS**, YOU KNOW. CYBERMEN, ICE WARRIORS, DALEKS... BBC PRODUCERS...

I'M A **WHIFFERDILL**, ACE.

WHAT MAKES YOU THINK **YOU** CAN INTIMIDATE **ME?**

DO YOU KNOW WHAT YOU'VE **GOT** HERE? DO YOU KNOW WHAT YOU'RE DEALING WITH?

IS THAT COMIN' THROUGH CLEAR ENOUGH?

OH, NO!

'FRAID SO, MI AMIGO. YOU'RE LOOKIN' AT THE SCOURGE OF THE GALAXY, SENOR. I'M PUBLIC PARASITE NUMBER ONE. NUMERO UNO, C'EST MOI!

SO EITHER YOU GET ME TO VENUS, KEMO SABAY.. OR YOU'LL SUDDENLY FIND YOUR LIFE FULL OF HASSLES. LIKE...

Script: Steve Parkhouse Art: John Ridgway Editor: Alan McKenzie

"SANDWICHES THAT BITE BACK!"

YEOOW!

JAM

"TERROR AT BATH-TIME!"

BLAM

"SHOES THAT FLY AWAY WITH YOU!"

ALRIGHT, ALRIGHT! I'LL TAKE YOU TO VENUS. I WAS HEADING THERE MYSELF ANYWAY.

IF YOU WANTED A LIFT, YOU ONLY HAD TO ASK.

A LIFT? YOU POPPED YOUR CORK, MAHAVIRA? I'M TURNING YOU IN!

TURNING ME IN? TURNING ME IN FOR WHAT?

FOR EXACTLY 250,000 MAZUMAS, OUR KID. ONE QUARTER MILLION PRECISELY.

NOT FAR AWAY AND A SHORT WHILE LATER...

INTRA VENUS INC

VWORP! VWORP!

THE DOCTOR'S ARRIVAL DID NOT GO UNNOTICED...

KLAXONS BLARED, ALARMS RANG, SECURITY GUARDS RUSHED HITHER AND YON ...ALL ANNOUNCING THE IMPORTANCE OF THE ESTABLISHMENT THEY PROTECTED...

NOTIFY MISTER DOGBOLTER!

MR. DOGBOLTER WAS NOTIFIED...

IT'S A TRAP. IT'S A SCAM. I'M NOT GONNA FALL FOR IT.

BUT THE THING'S ON THE ***ROOF***, MISTER DOGBOLTER.

THEN KNOCK IT OFF!

BUT EVACUATE THE BUILDING FIRST.

THIS IS...AH... OUTRIDER ONE ZERO ONE TO IV. CONTROL... HAVE VISUAL CONTACT WITH TARGET...

GOING IN FOR DOUBLE STRIKE... ONE MEGATON... REPEAT... ONE MEGATON.

FWAAAAAM!

BAKOOOOM!

NOW?

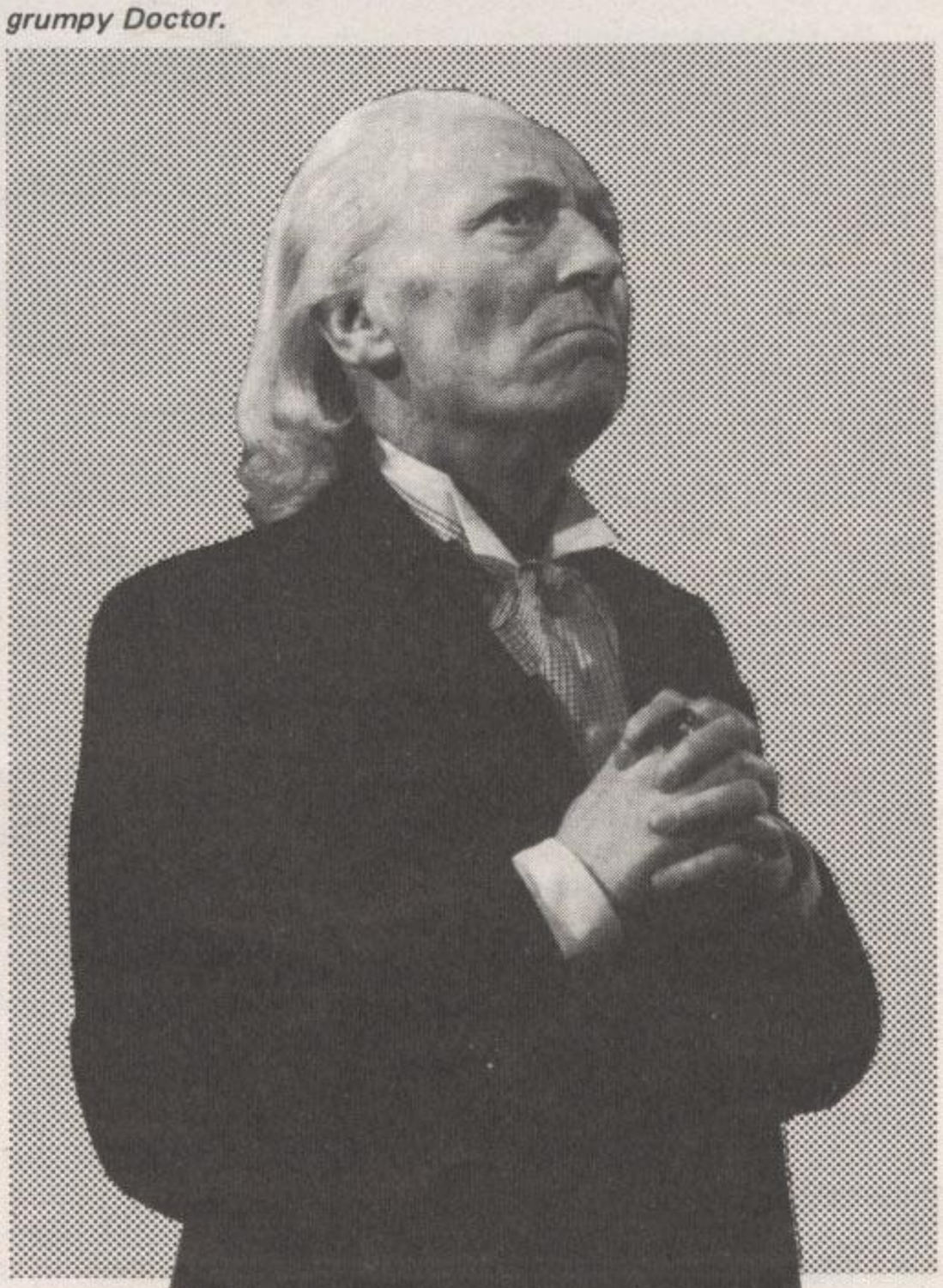
NOW.

POLICE BOX

Continued 31

THE TIME MEDDLER

Above: *Peter Purvis as astronaut Steven Taylor, and part-time* Blue Peter *presenter, with TARDIS companion Vicki (Maureen O'Brien) find themselves in 1066.* Below: *William Hartnell as the grumpy Doctor.*



As with the recent presentation of GALAXY FOUR in issue 87, this text of the 1965 serial by Dennis Spooner is a corrected and amended version from that which appeared in DOCTOR WHO WEEKLY issues 22 and 23, which was edited due to space restrictions. Publication of this ARCHIVES concludes the file on William Hartnell's Doctor.

SERIAL NUMBER: S
SERIAL TYPE: 4 EPISODES

The Watcher

Within the gleaming control room of the TARDIS, Vicki is sympathising with a somewhat morose Doctor. The old man is bemoaning the recent loss of Ian and Barbara, now returned to 20th Century Earth, and the apparent emptiness of the ship since their departure. On a random setting the TARDIS materialises at the foot of a cliff face overlooking a wild seascape with the sun low in the late summer sky. The two are about to open the main doors when they hear a series of crashing noises coming from the living quarters. Fearing it could be a survivor from the Dalek Expeditionary force they cautiously open the dormitory door. The dishevelled, half unconscious form of Steven Taylor tumbles ►

out. Concerned for his state neither the Doctor nor Vicki notices the picture on the scanner. Outside a figure dressed in the robes of a monk is examining the Police Box exterior. "I wonder," he murmurs, "I wonder."

A while later Steven has made a rapid recovery and is describing how he came to be aboard the ship. When the Mechanoid city fell in flames he was far enough down the escape cable to hit the ground without too much injury. However, badly concussed, he stumbled through the jungle until he chanced upon the TARDIS standing with its doors open while all the occupants were busy in the Dalek ship. Rested and clean shaven once more, Steven's natural argumentative character re-asserts itself and he openly disbelieves the Doctor's description of the TARDIS as a Time machine. Even the sight of a discarded viking helmet does not sway the astronaut when they step outside. Postulating they will learn nothing from staying on the beach the Doctor suggests exploring. Vicki suggests climbing a steep track winding up the cliff, but the old man retorts he will join them at the top by walking to a point where the cliffs run down to sea level, and then doubling back. The three set off unaware that hidden behind a rock, the mysterious monk has heard all this. As the evening shadows lengthen the elusive figure returns to an apparently deserted monastery. The main door closes and the sonorous chanting of many monks fills the air.

Not far away, in a crude Saxon settlement, two farmers, Elred and Wulnoth are discussing the large blue box the former has seen on the beach. The two set off to plunder this find, leaving the woman Edith tending to the night's meal. They discover, on reaching the cliff edge, that the tide has risen and the box has vanished beneath the waves.

The Doctor comes upon the settlement and makes the acquaintance of Edith. From her he learns that the date is 1066 and the place is Northumbria. His enquiries are disturbed by the monks chanting; it seems curiously disjointed and wavering in pitch. Bidding farewell, the Doctor strides off to investigate.

Night has fallen now and on the cliff top, Steven is becoming fed up waiting for the Doctor to arrive. A fur-clothed figure looms out of the darkness and reacting instinctively, Steven tackles him. The man runs off but Steven returns with a souvenir to prove to Vicki they are still in the present day; a wrist watch.

Meanwhile at the monastery, the Doctor is exploring the silent, cobweb-filled cloisters. Suddenly a portcullis clangs down trapping him in a dead end. Holding a battery torch aloft the monk emerges from a doorway laughing evilly.

The Meddling Monk

The next morning finds breakfast hard to come by for Steven and Vicki who have had to spend the night in the open. The young astronaut is just showing Vicki the spoils of his foraging – a quantity of blackberries – when, without warning, they are seized by Elred, Wulnoth and a host of other villagers. Similar hardship has not been shared by the Doctor, now a prisoner, who has had a full bacon and egg breakfast provided by the Monk; cooked on a portable gas oven and an electric toaster. The Monk himself is now atop the highest cliff looking out to sea with a pair of binoculars. Sighting a Viking longboat approaching in the distance he grins and mutters to himself, "at last, at last."

Despite the evidence of the watch Steven's disbelief is being sorely taxed by the Saxons and their village. Elred is in favour of killing them, believing the pair to be spies for the Vikings, whose invasion King Harold now awaits, but the elder Wulnoth, counselled by Edith, accepts their assurances as innocent travellers and releases them. Edith gives Vicki some provisions and points her in the direction of the Monastery, where the Doctor was last seen heading.

The longboat, meantime, has beached. With rope and grappling hooks a force of Viking raiders has scaled the cliff and now two parties are set to make a reconnaissance of the district prior to the main invasion. One group led by Sven, Ulf and the giant Gunnar heads off towards the village of the Saxons.

Enquiring of the Doctor at the Monastery, Vicki and Steven get little help from the wily Monk who professes to know nothing of the white haired old man. On leaving however, Steven remembers he never gave the Monk a description of the Doctor, so how could he know what he looked like? They decide to return in secret when darkness descends.

Returning from their work in the fields the men of the Saxon village are horrified to see the results of the Viking attack. With many injured, including Edith, and some dead the Saxons seize their weapons and set off in pursuit of the raiders. As the two sides clash a deadly battle is fought. Gunnar is slain but Elred receives a deep shoulder wound in return. Breaking off the skirmish Wulnoth drags Elred away and heads for the Monastery to seek help of the monks.

Vicki and Steven are ahead of them and, under cover of night, they have managed to steal un-noticed into the Monastery. Searching the many rooms and corridors they find an old-fashioned record player broadcasting the ritual chanting. However, when they reach the Doctor's cell at last and open the door, the Doctor has gone.

A Battle of Wits

Up in the main hall the Monk has answered the knocking on the door and is examining Elred. Treating the wound with penicillin and a surgical bandage he makes the man comfortable in an anteroom but is somewhat less tha happy when Wulnoth insists he must stay here a day or two until fully recovered. Unable to refuse, the Monk agrees.

Searching the empty cell Steven discovers the reason for the Doctor's disappearance – a secret passage let into the cell wall. The two follow it only to emerge from another hidden entrance near the cliff tops. Vicki reasons the Doctor would logically head back for the TARDIS but when they reach the ledge overlooking the spot and see the beach

covered by the high tide, her worries increase. Has the ship been washed away? Steven admits to plain bafflement. He concedes they must be in Saxon times but he cannot fathom out the reason for all the anachronisms. His confoundment heightens when they find concealed in a bush, the menacing shape of an atomic bazooka. All the answers must lie at the Monastery and, reluctantly, Vicki allows herself to be led back along the passage to the cell.

Down in the village the Doctor has drawn several conclusions of his own. Learning from Edith of the army being raised now by King Harold against the Vikings, the reasons for the Monk's presence here becomes clearer. Already the Doctor has a suspicion in his mind as to who the Monk really is . . .

The sole survivors of their raiding party, Sven and Ulf are deciding upon a course of action to ensure their survival until the invasion fleet arrives. The latter sees the Monastery as offering their best hope if they seize and hold the Monks as hostages.

Strength of conviction leads the Doctor to be the first arrival at the Monastery and catching the Monk unawares he takes him prisoner. He is about to question him when there is a further knock at the door. The Doctor demands a robe and cowl from the Monk and then, leaving him locked in a side room, opens the door. It is the two Vikings. Ulf guards the Doctor but when Sven enters the Monk's chamber he is clubbed from behind. Anxious to make up for lost time now the Monk hurries down to the village to enlist the help of the Saxons in lighting beacon fires on the cliffs to "guide a ship bringing building materials to the Monks." Wulnoth is wary though, remembering Edith's words from the Doctor about a Viking invasion.

Reaching the end of the passage, Steven and Vicki are once more scouring the Monastery. Finding the Monk's own room Vicki uncovers an electrical cable coming out from a small doorway in the side of a stone sarcophagus. Pushing the door open the two stand agape. Inside is the glittering interior of mark IV TARDIS.

Check-Mate

The recovering, but still weak, Elred surprises Ulf and holds him off long enough to enable the Doctor to corner ►

Previous page: *Landing on a rocky beach the TARDIS crew are amazed to discover a cow's hat.*
Top: *Michael Miller as Wulnoth, Alethea Charlton as Edith and Peter Russell as the Saxon, Eldred.*
Above: *Vicki, the Doctor and Steven hide behind a rock.*

the Monk on his return. He gains a confession from him that he intends to destroy the Viking Fleet and obviate any need for King Harold to march North. With his army fully rested they will easily defeat the second invasion from Normandy at Hastings and so change the course of History irrevocably. Commenting he counts himself very fortunate to be here to "prevent this disgusting exhibition", the Doctor leads the Monk to his room where they join Vicki and Steven in his TARDIS. The former remarks how alike the vehicle is to the Doctor's machine – save for the central console being on a raised dias, to which the Doctor testily admits that he and the Monk are from the same world. However, he is furious with the Monk for intending to break the prime law of non-interference. The Monk shrugs saying he only wants to make things better; give Harold a chance as King and stop all the subsequent wars in Europe over France. Suddenly the little man tries to make a run for it but as the four race out of the ship they come up against the two Vikings once more. Elred has escaped and will soon return with the Saxons so hostages are needed. Abruptly the Monk swears his loyalty to the Norse King and, identifying himself as a spy, he enlists their aid in carrying the bazooka ammunition ("magic charms") to the cliffs ready to help the invaders. The Time travellers are left tied up.

The Saxons attack putting the Vikings to flight. The Monk hides behind a tree but Sven and Ulf are left to the vengeance of the villagers. Edith and several others free the Doctor and his friends as they enter the Monastery and so it only remains now for the Doctor to put a stop to the Monk's meddling. Jotting down a quick letter to the Monk he hurries inside his ship and comes out with a small piece of circuitry. Chuckling to himself the Doctor leads his companions back to the beach where he assures them the TARDIS will be quite safe. When all the Saxons have gone the Monk steals back to his ship but finds himself unable to get inside. Reading the letter he learns that the Doctor has taken his dimensional control; reducing the interior size to match the outside. The Monk is trapped in 1066 and History will remain unchanged. ●

ORCS BEWARE!

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YOU'VE PLAYED THE GAMES

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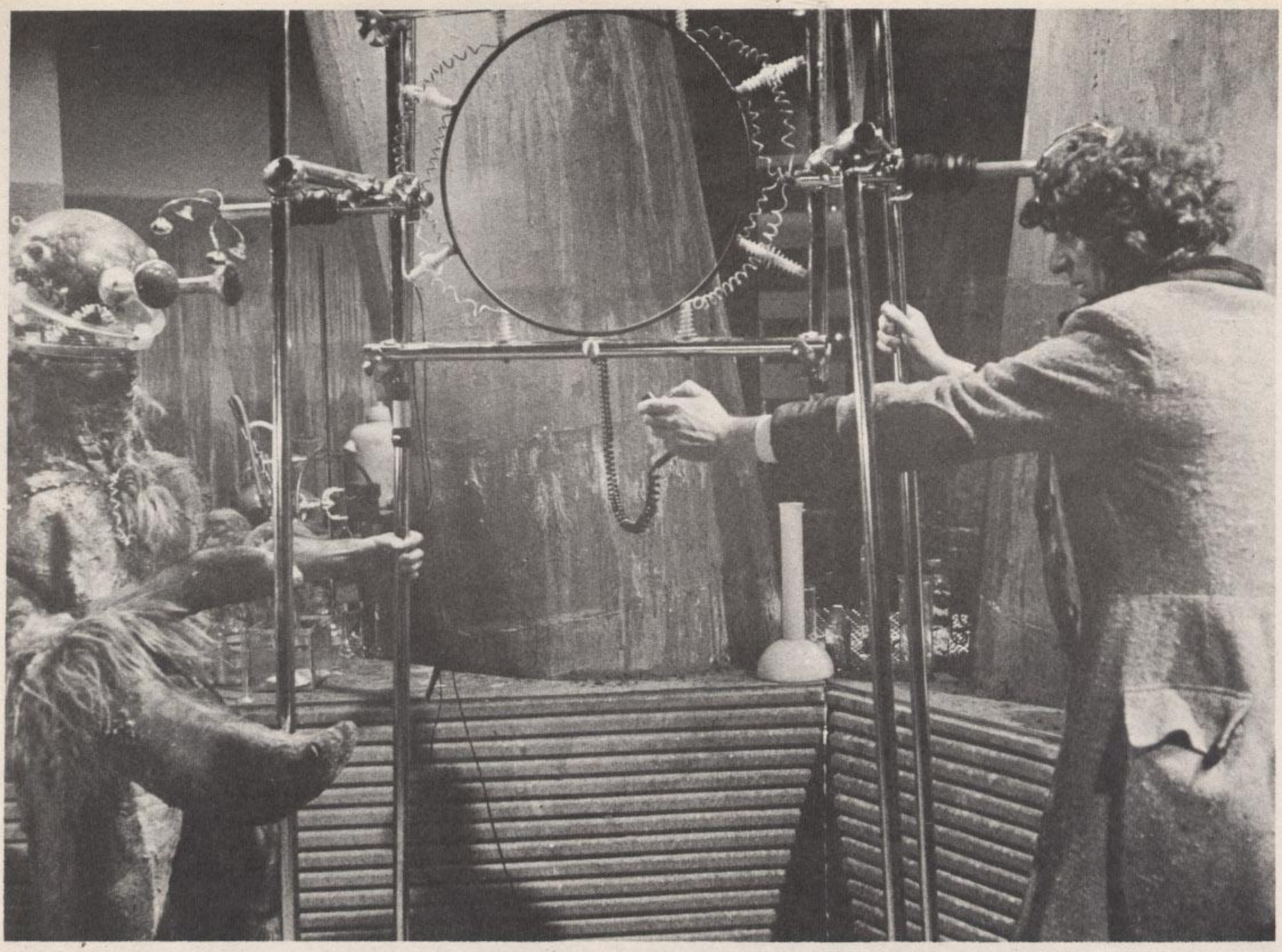


FEATURE BY JUSTIN RICHARDS

In the recently published *Doctor Who: The Unfolding Text*, John Tulloch and Manuel Alvarado make reference to Time Lords who have rebelled against their society and compare them to the Doctor. Omega and Morbius in particular they cite among those whose "fate is literal solipsism: incarceration . . . in a world of their own manic will."

However what is not made clear is that this "fate" of imprisonment is not a punishment. Omega certainly does not deserve to be stranded in a world empty of everything but his own will, while Morbius welcomes his temporary term of isolation as being preferable to his execution. In both *The Three Doctors* and *The Brain Of Morbius*, the imprisonment in their lonely worlds is merely the starting point for the story. The fact that they both first appear while still isolated makes it difficult to assess the characters of these Time Lords. This is especially true of Morbius.

Morbius comes across as three different characters, each dependent upon his circumstances for the dominant part of his personality. Firstly there is the Morbius we never see – the Time Lord who is finally captured by his own people and put on trial, the Morbius "who once led the High Council of the Time Lords, and dreamed the greatest dreams in history." Secondly, is the Morbius we first encounter – the disembodied entity who exists only as a brain floating in a tank of colloidal nutrient hidden away in the cellar of a disused hydrogen plant on a devastated planet. Thirdly, there is the Morbius who rises reborn from Solon's operating table at the end of episode three.

However even this is too simple an

Renegade Time Lords - Part Two

MORBIUS

assessment, for the final version of Morbius — Solon's monstrous creation — is itself a split personality. There is the conscious evil genius who praises his new body for its efficiency rather than its appearance which he dismisses as of no consequence, and there is the sub-conscious monster who first controls the body before Solon can complete the operation, and to which Morbius reverts after the Mind-Bending battle with the Doctor.

During the struggle a mirror is shattered and Morbius sees his own hideous reflection. The sight sends the monster into a frenzy, which intuitively leads it to kill the Sister Kelia, whereas the fully conscious Morbius knows the danger of revealing himself to the Sisterhood of Karn too soon.

Morbius is a bundle of contradictions, as well as of different bodies, which makes him a hard character to define. One thing is certain though, the Morbius who lives again in the closing stages of *The Brain of Morbius* is not the same Morbius as led the Time Lords. He has been changed by his experience in the brain-tank, and his former self is remembered only in the legends of Gallifreyan history, distorted by time, and the images given to Morbius by his enemies and his fantatical disciples.

While Morbius himself refuses to admit that he has been changed by his suffering, the Doctor is at pains to point this out to him. "You really can't go on calling yourself Morbius," the Doctor tells him, "there's precious little of Morbius left . . ."

The physical change is one which, however much he tries to hide it from himself, Morbius resents deeply, while he is even less willing to admit that his mental faculties have changed. His brain functions perfectly, he insists, but the Doctor can tell that this is not true: "All that time in the tank, it's gone soft."

Even Solon realises that what Morbius must endure is dangerous for him mentally. When Morbius insists that he does not care what he will ultimately look like, Solon tells him to thing how he will feel once he is again able to see himself. In his novel of *The Brain of Morbius*, Terrance Dicks emphasises the danger of madness through the sensory deprivation which Morbius suffers while in the tank, and allows Solon to wonder whether the Morbius who will inhabit his body will indeed by the revered and great leader, or an insane monster. He becomes both.

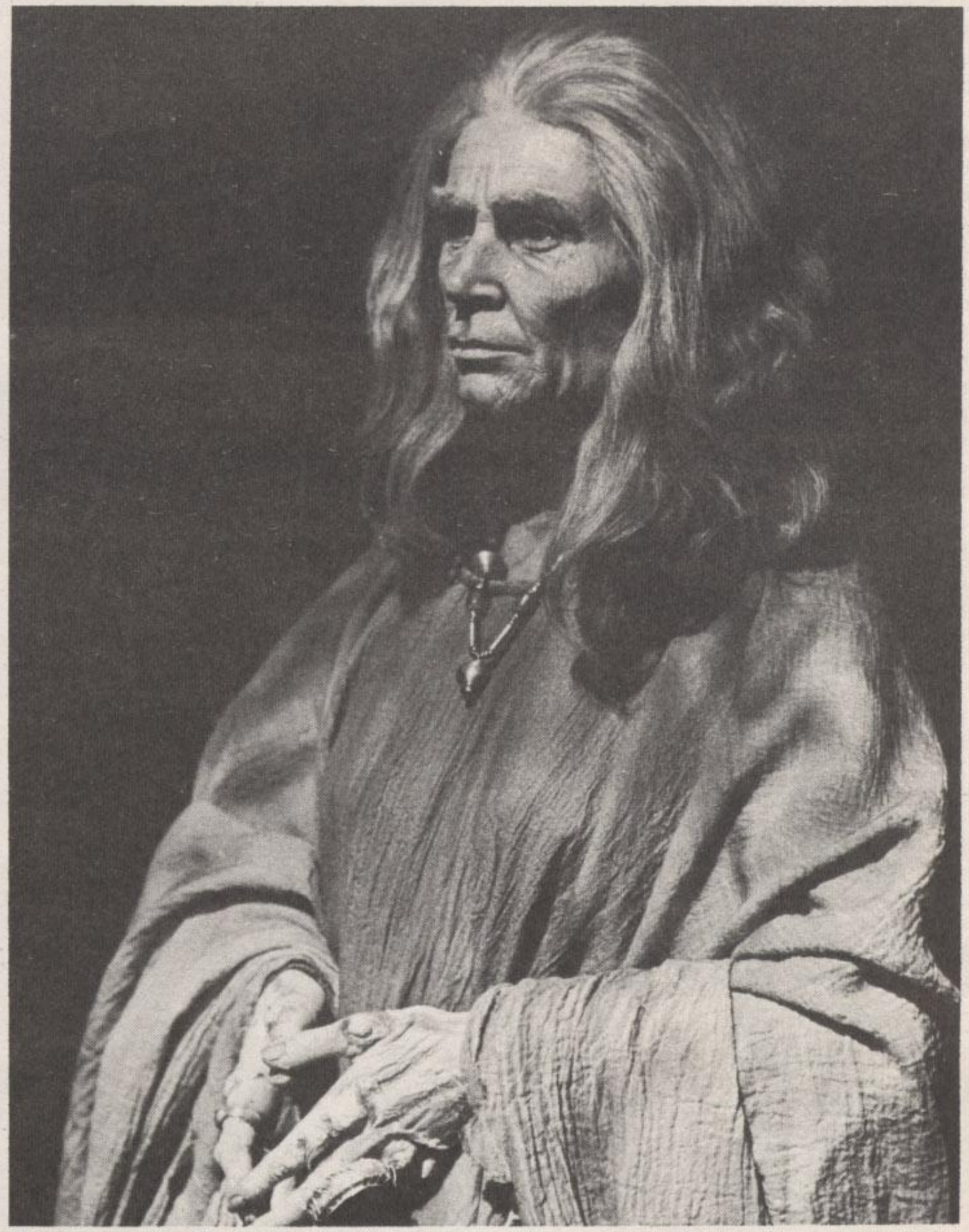
But while we can see what Morbius has become, we never get a glimpse of what he was, and of his history we hear only snatches. It appears that he abused his position as leader of the Time Lord High Council — presumably he was President — and when the Time Lords refused to follow his dreams of conquest and power he raised an army of fanatical mercenaries who fought for him, promised the immortality given by the Secret Elixir of Life guarded by the Sisterhood of Karn. The Time Lord finally destroyed Morbius' rebel army of Karn itself, leaving the planet ravaged.

From Maren's description of Morbius' army as "the scum of the galaxy" it was probably an unequal battle in the finish, but the Cult of Morbius grew even while he was on trial, and his followers came from all across the galaxy to attend it. Maren was herself present at his execution, and watched as: "his body was placed in a dispersal chamber and atomised to the nine corners of the Universe."

His brain escaped.

How Solon managed to rescue the brain of Morbius from the fate of the rest of his body, we never discover. We are told only that Solon was living on Karn (as were many people) at the time of the trial. Once he had the brain, Solon set up his laboratory in the hydrogen plant, one of the few buildings to survive the battle, and began his experiments. Morbius meanwhile set up a mental barrier around his brain so that the Sisterhood remained unaware of his continued existence. This is where *The Brain of Morbius* begins, with Solon's work complete, except for the head, and Morbius wearying of the seemingly endless experiments which Solon apparently neglected to mention when he and Morbius formed their great plan to cheat the Time Lords.

Whether the Doctor already knew Morbius is unclear. He recognises the clay model of his head in Solon's castle so he certainly knew of Morbius, but Morbius does not recognise the Doctor's name when Solon mentions it to him. Only when he can at last see the Doctor does he know him, and this may merely be the ➤



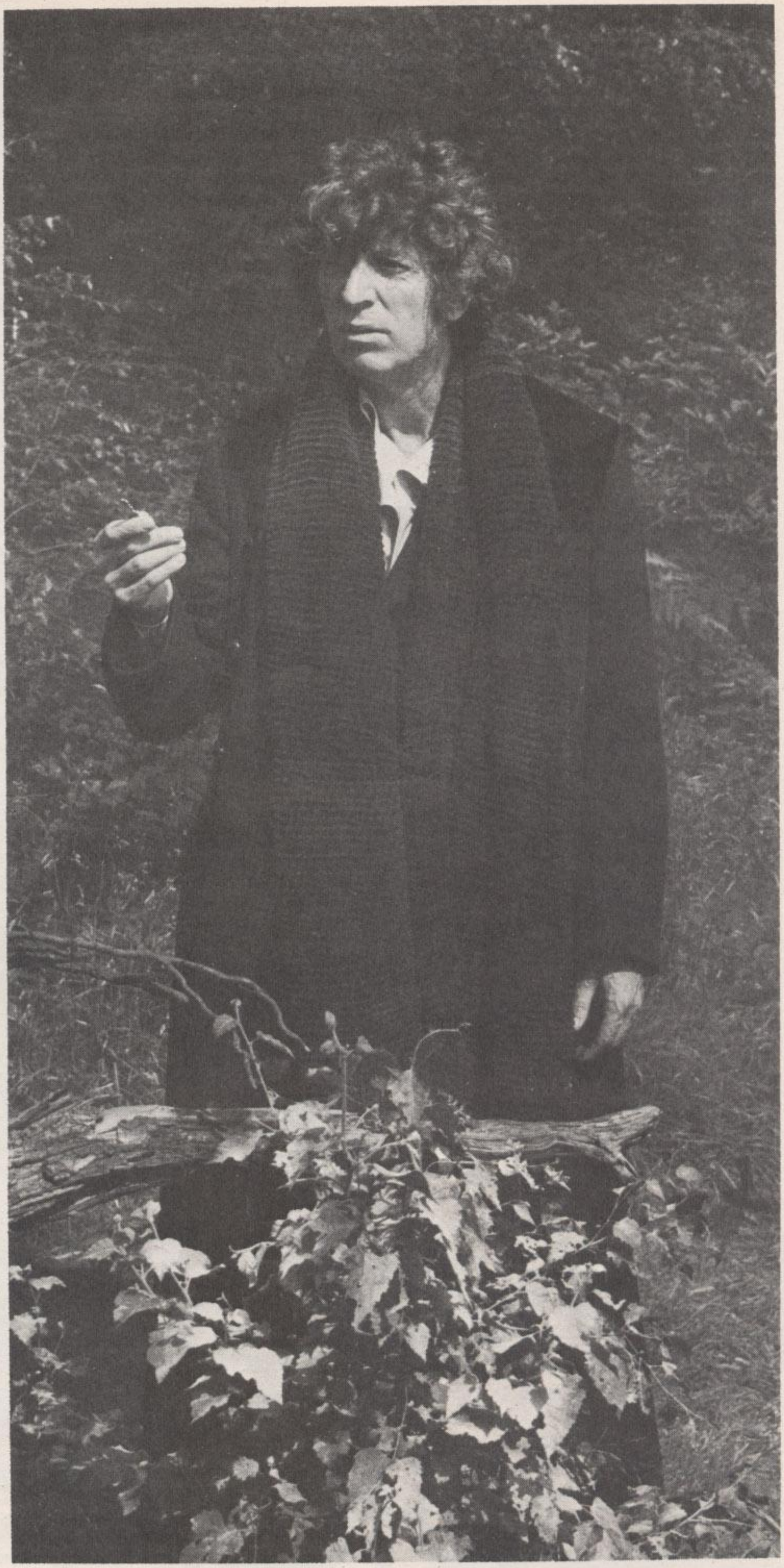
Facing page: *The Doctor (on the right) faces the hideous mutant, Morbius.* Above: *In* The Brain of Morbius *Gilly Brown played Ohica.*

recognition of a fellow Time Lord. The book implies that the battle with Morbius took place while the Doctor was already a fugitive from his own people, and he merely heard the rumours and tales of the events while he travelled in his stolen and erratic TARDIS.

By the time that the Doctor does come into contact with Morbius, the madness that Solon fears has begun to set in, and Morbius is, if nothing else, deeply paranoid. As soon as he hears that the Doctor is a Time Lord, he assumes that Maren and the Doctor are in league to trick him, and given his predicament — blind and immobile, unfeeling and cut off from the world in almost every way — Morbius panics, and forces Solon to act prematurely in order to be able to escape into another time. Death is beginning to seem a preferable alternative to him, and Morbius asks Solon if he can understand a thousandth of his agony. In this frame of mind, he is willing to risk anything to escape from the Time Lords again, or to escape from the eternal hell into which Solon has locked him.

Once free in his new body, and the operation complete so that Morbius is the conscious evil genius rather than the mindless brute who acts as instinctively as Solon's simple and savage servant Condo, a new trait becomes dominant — arrogance. It is this over-confidence in his restored capabilites which leads Morbius to take up the Doctor's challenge of the mind bending contest which eventually, although he does indeed win it, proves to be too much for Morbius's brain, and he reverts to the animal savagery of the monster. In this insane and basic form he is hounded to death by the Sisters led by Ohica, his literal downfall brought about by a combination of his paranoia — which put him into the inadequate body in the first place — and his arrogance, which refuses to allow him to admit his weaknesses.

It is ironic that these two characteristics are those which the Doctor first senses in Morbius when their minds "touch" as the Doctor slips from the edge of consciousness after drinking the wine drugged by Condo. The Doctor tells Maren: "I felt his burning hatred and anguish." These are Morbius's two dominant emotions, which despite his confidence that his followers will rise in milliards to rally back to him, ultimately leads to his death, smashed back into the pieces he was remade from. ●



Right: *Tom Baker as the Doctor (pictured here trying to remember where he's parked his TARDIS) encountered the monstrous renegade Timelord, Morbius, on the storm-lashed planet of Karn.*

NICOLA BRYANT AS *PERI*

Above: *Sarah Jane Smith (Elisabeth Sladen) and the Doctor (Tom Baker) look round for the occupant of this uninhabited spacesuit found on the* Planet of Evil. Below: *In* The Seeds of Doom *Sarah and the Doctor creep round the grounds of Harrison Chase's sprawling mansion in search of the giant Krynoid monster.* Right: *A portrait of the very lovely Elisabeth Sladen.* Far right: *A scene frcm the Jon Pertwee era adventure,* The Monster of Peladon, *featuring Sarah and the hideous Alpha Centauri creature (standing to the right).*

ELISA
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ELISABETH SLADEN interview d marson

Popular actress Elisabeth Sladen talks exclusively to Doctor Who Magazine about her memorable work on *Doctor Who*. She played the part of journalist Sarah Jane Smith, companion to the Doctor as portrayed by both Jon Pertwee and Tom Baker, and returned to the role in *K9 and Company* and, most recently, *The Five Doctors*.

Elisabeth Sladen left *Doctor Who* eight years ago and yet of all the Doctor's numerous companions it is she who remains the best remembered. It is perhaps a mark of this extraordinary popularity that she remained with the programme much longer than she had originally intended. "I had thought I'd stay for a year before leaving but as it was I stayed on because I was having such a good time! I didn't want to go, and luckily for me they didn't want me to go either. So I ended up doing three years."

How then, had the chance to play the journalist Sarah Jane Smith come about? "I'd been working on the stage, which is where I met my husband (Brian Miller, known to *Doctor Who* fans as Dugdale in *Snakedance* and one of the *Resurrection of the Daleks* voices) and it was because of his career that we had to go to London where one of his plays had been transferred. Here I was lucky enough to appear in a couple of episodes of *Z Cars* and it was directly through this that the part of Sarah came up. Apparently the producer of *Z Cars* had suggested me for the part to Barry (Letts), who then invited me to go for an interview. I met Jon (Pertwee) at the same time and we got on straightaway, which meant that Barry offered me the role on the spot. I was really thrilled and couldn't quite believe it."

The character of Sarah was conceived right from the start with a radically new approach in mind. Whereas her predecessors had mainly been the traditional screaming heroine type, this time Barry Letts and script editor Terrance Dicks opted for the liberated, aggressive journalist to help shift the programme more towards the newfound feminism of the 1970s and give a different slant to the authoritarian figure of Jon Pertwee's Doctor.

"Yes, Sarah had to be able to stick up for herself. She was pretty forceful, especially at first, then we allowed her to soften and adapt more to the circumstances she was living in. Sarah was not only feminist, she was feminine – a rather happy, forthright girl with a lot of intelligence, and plenty of courage too." How much of this came from Lis herself, and how much was predetermined?

"Oh, most of it was me. I hadn't expected it to be like that at all, but they gave me the script and I just had to get on with it. It was all from scratch – obviously there were things I could pick up, but Barry was determined to let me do most of it myself. Now in retrospect this was giving me a tremendous freedom, a rare flexibility for me since I had spent nearly all my career up to then in the theatre. It was a challenge and it gave me self-assurance that's come in very useful since. I always had Sarah mapped out within me. I tried to know her and make her real." ►

Had she been nervous at the prospect of a complete change for her, both behind the scenes and in front of the cameras? "Only to a limited extent. I felt I worked well with Jon – we made a good duo professionally. He works it all out the whole time but I can't do that – it's all instant with me. I try to act for that instinctive quality I like my characters to have. So although we approached it differently we had a great time and a lot of laughs.

"With the new team we had Philip (Hinchcliffe) who was young and enthusiastic, and Tom (Baker) who was a charming man. Eccentric, yes, but so warm, such a sincere person and a first-rate actor. We worked as a team and it was great. It sounds conceited calling them classic days – but that's what they were for me. It had the sort of spark you get when everything gels. This applied even to the production team. One of the stuntmen – Terry Walsh – was a marvellous guy who stood in for us if the action got too dangerous. With me, as often as not, I had to do my own stunts because of my height – it would have been too obvious otherwise – but he was always there on the sidelines, and it's to him I practically owe my life. We were shooting down in Wookey Hole for *Revenge of the Cybermen*, and they

Above: *As part of* The Sontaran Experiment *Sarah and Roth are tied up by Styre.* Left: *Sarah with K9 in* The Five Doctors.

wanted me to do this ridiculous joyride on a sort of speedboat. I was petrified at the thought of being caught in the undercurrent of one of the pools, though everyone assured me that it would be alright. Terry wasn't satisfied, though, and he stood by the side in a wetsuit in case anything went wrong. Sure enough, I came off and probably would not be here today if he hadn't intervened."

This kind of anecdote just goes to show that acting is far from being a glamorous, escapist way of life. Even when it is not dangerous, it is often disillusioning and distinctly uncomfortable. "We never got glamorous locations. It was always from one quarry to another. It was just my luck that when I returned to the show for *The Five Doctors* Jon and I ended up once again in a disused quarry, freezing to death. It caused a few laughs for both of us. As we were turning blue, I said, 'Just like old times!' We just had to grin and bear it."

By the time Tom Baker's Doctor arrived, the character of Sarah Jane had begun to change. "It was natural really. She had to soften, to cool down a little." She became the chief ploy to place the audience in front of the terrors ahead, of which there were to be plenty in the new Hinchcliffe/Holmes era of atmospheric gothic horror. The fact that Sarah assumed this more traditional role attracted a fair amount of criticism, but Lis argues her case on different grounds.

"It wasn't a question of turning Sarah into just another screamer. She was never that. Rather we were deliberately shifting the emphasis, not only to make the monsters appear more believable but also to fit in with Tom's character. Sarah never became a submissive type – witness some of the dialogue between her and

Harry (Ian Marter). She might end up screaming for help but only after she'd done all she could herself. She'd have had to be insensitive not to be affected by some of what she encountered. Interestingly enough, Tom would get very annoyed – and Ian too – if a scriptwriter who was perhaps new to the show tried to make Sarah look silly. We'd change it because it bothered us if the audience lost faith in one of the characters. This all comes back to the way I approached Sarah – she was impulsive, she got herself into these situations for the very best of reasons. I think, too, that it would be a mistake for a companion to eclipse the Doctor – the function of a companion is to provide a foil, a plot device – and while that can't be denied I think both Ian and I tried to do what was possible, characterwise, within these limits."

Even given the relatively limited rehearsal time alloted to produce each story, what had Lis remembered of the casts she worked with? "We used to get some very good actors – Jeremy Bulloch was in my first one, I remember, and Tim Pigott-Smith in another. Too many to mention. So many of them were doing it to please their children! Casts in my day were always well chosen – Bernard Archard was one particularly memorable baddie, for instance."

Lis has not seen much of her co-stars in the series since she left the programme, although conventions are a welcome way of having a reunion. "I've seen a lot of Jon over the last year or so and we've had a great time. Ian as well. These conventions amaze me. Compared with the American ones I've attended, the Longleat convention was so reserved! The Americans take things to an incredible extreme, they dress as you, they ask you questions of painstaking accuracy and I think they're a little disappointed when they find out you don't share their interest to the same degree. It can get a little claustrophobic, but it's wonderful to receive appreciation on such a scale. I've been to a few now, but the sheer numbers – and the response – never cease to amaze me. Then of course there's the fan mail. I still get loads of it – and I've not been in the show for years!"

Considering the pressures of time that everyone was under when the programme was recorded, it's not surprising that quite a lot used to go wrong. "The mistakes you tend to laugh about later. I'll never forget the time the TARDIS collapsed on us! We did have a lot of special effects that had to be done in an amazingly short time, but we did it, and that's a thing to be proud of. We were under lots of pressure, particularly during Tom's first year, but we never ran out of time. Minor mistakes were made, an no doubt some of our directors had more grey hair by the end. It used to be worst on the six-parters – in *Genesis of the Daleks* I think it was the last session in the studio and we had about five crucial scenes to do and only fifteen minutes before the plugs were pulled. With an extension and no second takes we managed it. A remount at that time would have been a nightmare."

Another show with more than its fair share of problems was the debut Tom Baker story, *Robot*. "That Robot was a beautiful piece of craftsmanship, but it was almost impossible to work with. The actor inside it kept falling over with the most tremendous crashes, and he came near to fainting becasue of the restrictions the costume imposed on breathing. We had exactly the same problems with the Ice Warriors."

Bearing in mind the obvious fun it was to be in the show, even with its technical limitations, what were Lis's favourite moments – perhaps one particular show or some other happy memory? "Well, I did like that Robot. That was clever too, because it could be sympathetic, not just evil. The Cybermen were good monsters. And Kevin Lindsay, who was in my first show, was an excellent baddie – the Sontaran. If I had to choose a favourite story, though, I think it would be *Planet of Evil*. I was very pleased with that one. It had a lot more to it than some of our more mundane scripts. For once we were in a tropical jungle with all this crazy wild life around us – totally fantastic but a marvellous break from what we usually did. Although I loved my time with Jon, the team I remember most fondly has to be Tom, Ian and I. We really did care. There was flexibility – room for improvement – and we all became very close. I loved nearly all my time on *Doctor Who* and I've never regretted doing it."

As with all actors and actresses in *Doctor Who*, Lis decided eventually that enough was enough and it was time to leave the show, whatever its sentimental hold. "As I said, originally I'd planned one year. That became two, then three. I got a great deal of satisfaction from making Sarah Jane what she was. Even so, there were boundaries that couldn't be crossed and I felt I'd

Elisabeth Sladen with the popular robotic pooch in the special Christmas show, K9 and Company.

really done my best, had my day, and should hand over to somebody else. I felt regret, of course, but I was happy that it was I who took the initiative and not somebody giving me a quiet push from above – in fact, they asked me how I should go out and I said make it quiet, not over-dramatic; I didn't want to die or anything like that. So at the end of *The Hand of Fear* I slipped out of the Doctor's life and back to the theatre."

But of course this was not strictly true. There was a lot of publicity at the time when Lis stated her intention never to return to the show, in spite of the enticing final line from the Doctor: "Until next time." It was a great surprise and delight when current *Doctor Who* producer John Nathan-Turner got the first spin-off from the regular series going under the title *K9 and Company*, starring not only the popular metal dog but also Sarah Janem played once more by Elisabeth Sladen.

"I did *K9 and Company* because it was different. John (Nathan-Turner) assured me that it would work and I think it did. The idea was that Sarah was now in the position of the Doctor – more in control – and that she had moved on, made progress since her departure."

Nathan-Turner again got in touch with Lis to tell her about his planned special, *The Five Doctors*. Once again we were to see Sarah Jane Smith in *Doctor Who*. And time seemed hardly to have changed her at all.

Lis gave her own reasons why she thought *Doctor Who* had lasted so long. "It's like a morality play. Whatever happens, the audience knows good will conquer evil in the end. The Doctor is the type of hero that people will always want – the whole thing has a universal appeal. If it gets too frightening, there's always a laugh to be found in one of the monsters!"

The magic of the days when Elisabeth Sladen was a regular in the programme will always be evoked whenever someone mentions the character of Sarah Jane Smith, the intrepid reporter. She is as much a part of the *Doctor Who* legend as the Time Lord himself, and a tribute indeed the the talent of the lady who created her.

Elisabeth Sladen and Ian Sears, as Brendan Richards, find that their Christmas is threatened by a local coven of witches in K9 and Company.

MARVEL SUMMER SPECIALS

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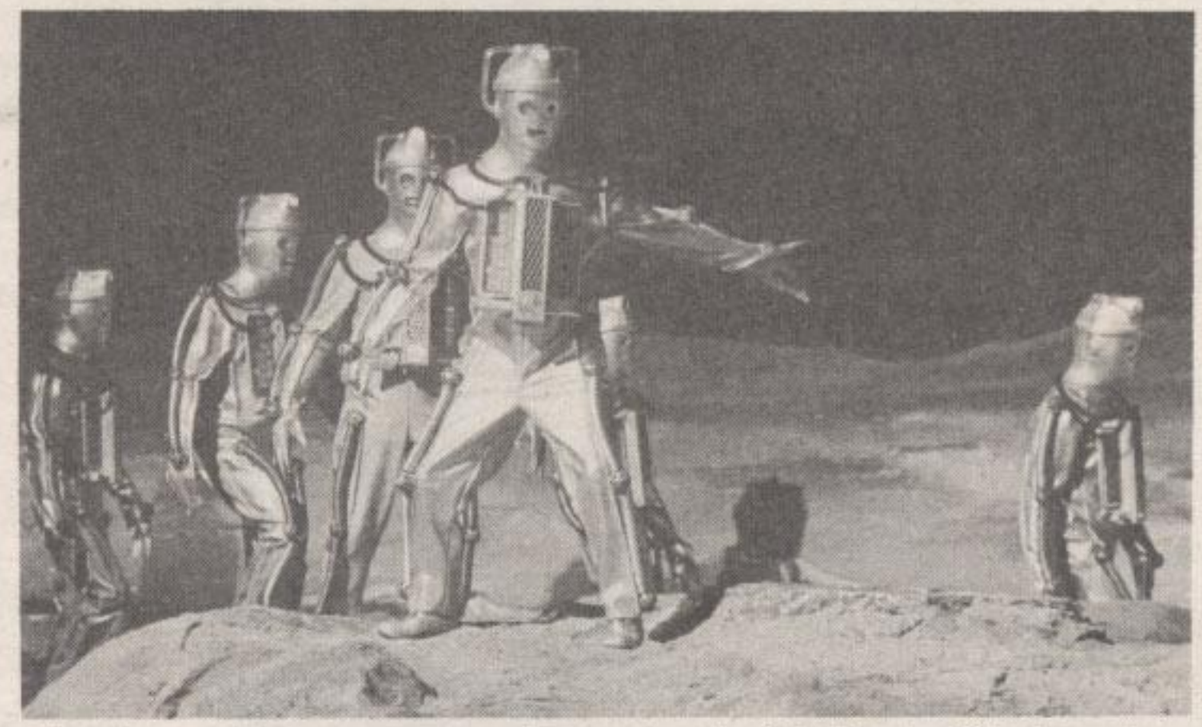
Welcome to another selection of questions, picked from literally hundreds of letters sent into the office. And to start us off this time around is Barry Swinhoe from Northumberland who asks for clarification over the recent *Warriors of the Deep* story in general, and three points in particular. Barry asks how the Silurians survived from the Pertwee tale into the Davison one. Then he wants to know how Sauvix the Sea Devil knew the Doctor, which leads into his other question, were the Sea Devils in *Warriors* the same ones from the Pertwee story from 1972? Well, Barry, have you got an hour? To start off with: the Silurians in *Doctor Who and the Silurians* obviously lived in well constructed, built-to-last shelters, otherwise it is unlikely they would have survived the 60 million odd years they did. At the end of their first story the Brigadier blew the caves up, which buried the Silurian base and whilst it probably made it difficult for the reptiles, such obstacles were unlikely to hold them *forever* and so they just uncovered themselves when the time was right. As to the Sea Devils, as far as I can remember Sauvix only refers to the Doctor by name after the Time Lord has greeted Icthar, who in turn probably filled Sauvix in on the details of their first encounter. So, to answer your third query, no, these Sea Devils weren't the originals, who the Doctor blew well and truly to pieces in *The Sea Devils* all those years ago.

STICKS AND STONES

Moving Southwards (and a little Westwards) we come to Glynneath in South Wales and B.A. Hippsley who has an interesting poser, which if any reader can answer I'd be grateful. B.A. asks if the Doctor has ever broken any bones during his TV adventures. I can't think of any occasions, although it is possible he did during his fight with Goth in the matrix in *The Deadly Assassin* – his injuries in that episode were undefined, all we know for certain is that he got shot by an airplane. But of course, those injuries were only imaginary ones anyway despite the Master's and Goth's attempts to make them otherwise. Anyone else got any suggestions for times when the Doctor *has* broken a limb, neck or any other bone?



QUICK QUERIES

There, I think (hope) that answers that one satisfactorily and so let's move on to eight quick questions from Tony Whitt of Vancouver in Canada. Tony's questions are as follows: 1. What was the first Cyberman story called and is there a book of it? 2. Is Johnny Byrne of *Arc of Infinity* and *Keeper of Traken* fame the same John Byrne who writes and draws Marvel's *Fantastic Four* comics? 3. What really was the relationship between the Doctor and Susasn? 4. Has *The Daleks' Masterplan* been novelised? 5. Who did Fraser Hines play in *Doctor Who?* 6. Have any records of the *Doctor Who* theme ever been made available? 7. In the final episode of *The Daleks* was the glass Dalek a forerunner to the Emperor? 8. In which story did the Emperor appear? And the answers: 1. *The Tenth Planet;* yes. 2. No, same name, different guy. 3. Verity Lambert, the show's original producer insists that they were grandfather and granddaughter and so we accept her theory, after all it was her show! 4. No. 5. Jamie McCrimmon with Patrick Troughton from *The Highlanders* through to *The War Games.* 6. Yes, and for full information on *Doctor Who* records see the current **Doctor Who Summer Special.** 7. The glass Dalek only appeared in David Whitaker's adaptation of *The Daleks* for Target, although in the original script, it proved too expensive for the final transmission. And finally, the Emperor was in Patrick Troughton's *Evil of the Daleks* story where it was both introduced and destroyed.

Top: ***The popular Cyberman dance troupe perform on*** The Moonbase. Above: ***Fraser Hines as Jamie McCrimmon with Patrick Troughton as the Doctor on*** The Wheel in Space.

PLAYING WITH DOLLS

Dean Heald of Long Eaton, Nottinghamshire asks whether the Denys Fisher range of dolls which featured the Baker Doctor, Leela, the Giant Robot, a Cyberman, K9 and a Dalek are still available? Originally brought out in 1977, the set wasn't a massive success and was withdrawn not too long afterwards. Sorry, Dean, all I can recommend is that you write off to a few collector's shops and places for information. Take a look at the classified ads in this magazine for some names and addresses.

MORE MERCHANDISING

Still with merchandising (and do I see another plug for the new **Summer Special** coming up? Yes, I do – it contains an interview with Chris Crouch of BBC Merchandising and should help answer all your queries about toys, models, records, fanzines, etc. Go on, buy it now, if you haven't already) and Paul Jillians of Chalfont St Peter, Buckinghamshire who has picked up a couple of large format books from the Sixties and wants to know if they're either rare and/or worth money. The first one, Paul, the *Dalek World* is one of three of its type, the others being the *Dalek Outer Space Book* and the *Dalek Book,* and whilst I wouldn't want to put prices on them (I saw the *Outer Space* one on offer for a ridiculous £30 at a comic mart recently), they are indeed fairly hard to get hold of. The second item is the second William Hartnell annual, with its resplendent red cover it is harder to come by than its blue covered predecessor and again has been known to fetch high prices. As I said to Dean, above, if you do want to sell them, try one of the collectors who advertise herein, but don't expect astronomical prices to be paid. ●

EPISODE GUIDE

WRITER'S NOTE: *In including this month* The Five Doctors *I thought it would be interesting to show where the episode endings will occur when it is shown as a four parter in America and elsewhere. Producer John Nathan-Turner has asked me to point out though that it was* filmed *as a ninety minute special and therefore the breaks are convenient endings and not actually "cliff-hangers".*

Regular cast: The Doctor (Peter Davison), Tegan Jovanka (Janet Fielding) and Turlough (Mark Strickson).

MAWDRYN UNDEAD

Serial 6F, 4 Episodes

EPISODE ONE

The Doctor and Turlough have arrived, but there is no sign of Nyssa, Tegan or the TARDIS. As the Doctor inspects the area, Turlough picks up a rock and prepares to smash it down on the Doctor's head . . .

EPISODE TWO

Tegan arrives at the TARDIS with the Brigadier. With Nyssa they enter the TARDIS and speak to Mawdryn's back, thinking he is the Doctor. He turns to face them and the girls scream at the sight of his hideous face.

EPISODE THREE

The Kastrons have revealed themselves as thieves who tried to steal immortality. Now all they crave is death and the Doctor can give it to them – at the cost of his remaining regenerations. In helping them, he ceases to be a Time Lord.

EPISODE FOUR

Mawdryn and his cohorts die and the Doctor delivers first one, dazed, Brigadier to 1977, then the other, recovered one to 1983. Nyssa suddenly remembers Turlough is still on the doomed ship. They enter the TARDIS and find Turlough who the Doctor "adopts". In space the dead Mutants and their ship explode.

Turlough *(Mark Strickson)*, Lethbridge-Stewart *(Nicholas Courtney)*, Black Guardian *(Valentine Dyall)*, Mawdryn *(David Collings)*, Headmaster *(Angus McKay)*, Matron *(Sheila Gill)*, Runciman *(Roger Hammond)*, Ibbotson *(Stephen Garlick)*.
Directed by **Peter Moffat.** Screenplay by **Peter Grimwade.** Designed by **Stephen Scott.** Music by **Paddy Kingsland.** Produced by **John Nathan-Turner.**

The Doctor and Turlough wait for their toast in Mawdryn Undead.

TERMINUS
Serial 6G 4 Episodes

Episode One:
Turlough and Tegan manage to dodge the freed Lazars, but the Doctor's party isn't quite so lucky. As Nyssa, the Doctor and Kari look around in horror Olvir runs away, declaring that they are all on Terminus, where the lazars go to die . . .

Episode Two:
The Doctor and Kari nonchalantly wander towards the Forbidden Zone. As Kari talks, Valgard, assuming they are company agents, creeps in and attacks her. Then he turns on the Doctor . . .

Episode Three:
As they look at the dead pilot the Doctor ponders over the effects of the great lever coming into use – it could signal the end of the universe. Sure enough, the switch clicks back a notch – the countdown has started and there's nothing he or Kari can do.

Episode Four:
The Garm is free and Terminus is in the hands of Valgard and his men. Suddenly Nyssa drops a bombshell and explains that she wants to stay on Terminus and try to find a cure for Lazar's disease. Nothing Tegan or the Doctor can say will sway her and sadly they head back to the TARDIS where Turlough is being scolded by a less-than-happy Guardian . . .

Nyssa *(Sarah Sutton)*, Black Guardian *(Valentine Dyall)*, Kari *(Liza Goddard)*, Olvir *(Dominic Guard)*, Inga *(Racheal Weaver)*. The Garm *(R.J. Bell)*, Tannoy Voice *(Martin Muncaster)*, Fight arranger *(John Waller)*.
Directed by **Mary Ridge,** Teleplay by **Steve Gallagher,** Designed by **Dick Coles.** Music by **Roger Limb,** Produced by **John Nathan-Turner.**

ENLIGHTENMENT
Serial 6H 4 Episodes

Episode One:
Guests aboard Captain Striker's Clipper, the Doctor, Turlough and a queasy Tegan have been invited up onto the bridge. Suddenly Marriner slides back the Edwardian oak panelling to reveal futuristic computer consoles. The portholes slide away to reveal all the other ships, including a Grecian, a Buccaneer and many others from Earth history. The amazing thing is that they are not at sea at all, but floating in deep space!

Episode Two:
Marriner has decided to show Tegan the beauty of the ships in space. Wearing a protective suit in case of emergency, she looks about in wonderment as the Doctor and Turlough, similarly attired, wander up. Suddenly the voice of the Black Guardian booms in Turlough's head, condemning him to an eternity aboard the clipper – and he throws himself overboard . . .

Episode Three:
The Doctor, Tegan and Marriner are aboard Captain Wrack's Bucaneer at her party. The Captain divides her guests and takes Tegan to the wheel room, where she hypnotises her and places in her tiara the deadly jewel that, like Critas the Greek before, will blow Striker's ship to pieces . . .

Episode Four:
The Doctor and Turlough have guided Wrack's ship into the Guardian's lair, and now, with the Eternals banished to their achoing void and Tegan back with her friends, the Black and White Guardian discuss Turlough's future. They offer him Enlightenment, and the Black Guardian reminds Turlough of their pact. Turlough rejects evil and as the Black Guardian screams his way into

oblivion, the White Guardian takes his leave. The Doctor comments that Enlightenment wasn't the jewel but the choice and he agrees to take Turlough home.

The Black Guardian (*Valentine Dyall*), The White Guardian (*Cyril Luckham*), Striker (*Keith Barron*), Wrack (*Lynda Baron*), Mansell (*Lee John*), Marriner (*Christopher Brown*), Jackson (*Tony Caunter*), Collier (*Clive Kneller*), 1st Officer (*James McClure*), Helmsman (*John Cannon*).

Directed by **Fiona Cumming,** Teleplay by **Barbara Clegg,** Designed by **Colin Green,** Music by **Malcolm Clark,** Produced by **John Nathan-Turner.**

THE KING'S DEMONS
Serial 6J 2Episodes

Episode One:

The Doctor challenges Sir Gilles to a swordfight in front of a strangely amused King John and a terrified Tegan. As the fight progresses, the Doctor gets the upper hand, by using his wits and not brute force like the peculiar French knight. Eventually the tables are turned and Gilles "loses" only to whip out a familiar Tissue Compression Eliminator! The face blurs and becomes the mocking features of the Master . . .

Episode Two:

The mental battle over Kamelion is won – Tegan brings the TARDIS to the Doctor and with the android disguised as the stewardess and a sword brandishing Turlough, the Doctor hurries to safety leaving an angry Master to contend with the confused Ranulf Fitzwilliam. In the TARDIS Kamelion decides to stay and grumpily Tegan says it can stay in her room. To pacify her, the Doctor and Turlough suggest a visit to the Eye of Orion for a holiday . . .

The Master (*Anthony Ainley*), The King/ Voice of Kamelion (*Gerald Flood*), Ranulf (*Frank Windsor*), Isabella (*Isla Blair*), Hugh (*Christopher Villiers*), Sir Geoffrey (*Michael J Jackson*) Jester (*Peter Burrough*), Lute Player (*Jakob Lindberg*), Gaoler (*Tony Annis*).

Directed by **Tony Virgo,** Teleplay by **Terence Dudley,** Designed by *Ken Ledsham,* Music by *Jon Gibbs,* King's Song by *Peter Howell,* Produced by *John Nathan-Turner.*

THE FIVE DOCTORS
Serial 6K 1 (4) Episode(s)

Episode One:

All the Doctor's have now been scooped by the strange enemy. And so have a handful of the companions, including Sarah Jane Smith, who wandering aimlessly around the misty Death Zone takes a tumble down a hillock . . .

Top: *The Doctor finds himself aboard an Edwardian Clipper, captained by Striker (centre) in* Enlightenment. Above: The Five Doctors: *(l to r) Tom Baker, Peter Davison, Jon Pertwee, Patrick Troughton and Richard Hurndall.*

Episode Two:

Inside the TARDIS, Turlough and Susan observe the Cybermen laying explosives around the ship . . . they are trapped.

Episode Three:

The first Doctor and Tegan are wandering through the Dark Tower when Tegan starts to get strange feelings. The Doctor tetchily tells her that there is nothing to be afraid of, but as they move on the evil Master trots down the stairs right behind them . . .

Episode Four:

The other Doctors and companions have been sent home by Rassilon. Now the Doctor makes good his escape, leaving a bewildered Chancellor Flavia in charge of Gallifrey.

The Doctor with Tegan and Turlough are off on more adventures in a rackety old TARDIS running from Gallifrey. And why not, after all: "That's how it all started . . ."

The Doctors (*Richard Hurndall, Patrick Troughton, Jon Pertwee* and *Tom Baker*), Sarah Jane Smith (*Elisabeth Sladen*), The Brigadier (*Nicholas Courtney*), Susan Campbell, (*Carole Ann Ford*), The Master (*Anthony Ainley*), Borusa (*Philip Latham*), Flavia (*Dinah Sheridan*), The Castellan (*Paul Jerricho*), Rassilon (*Richard Matthews*), Romana (*Lalla Ward*), K9 (*John Leeson*), Cyberleader (*David Banks*), Cyberleiutenant (*Mark Hardy*), CyberScout (*William Kenton*), Dalek (*John Scott Martin*), Dalek Voice (*Roy Skelton*), Yeti (*Lee Woods*), Raston Robot (*Keith Hodiak*), Crichton (*David Saville*), Sergeant (*Ray Float*), Technician (*Stephen Meredith*), Commander (*Stuart Blake*), Guard (*John Tallents*), Jamie (*Fraser Hines*), Zoe (*Wendy Padbury*), Mike (*Richard Franklin*), Liz (*Caroline John*).

Directed by **Peter Moffatt,** *Shada* footage directed by **Pennant Roberts,** Cybermassacre footage directed by **John Nathan-Turner,** Teleplay by **Terrance Dicks,** Designed by **Malcolm Thornton,** Music by **Peter Howell.** Produced by **John Nathan-Turner.**

ON TARGET

Just one new novel to look at this month – Gerry Davis' *The Highlanders,* the latest novel in a stream of oldies and the second this year to feature the Patrick Troughton version of the Doctor. Whereas Ian Marter's novel of *The Dominators* saw the second Doctor halfway through his "life", *The Highlanders* starts with him a mere six episodes old, and in many ways it shows in the book – Ben and Polly clearly aren't too sure of the fellow's character and this comes across in his unpredictability; Polly doesn't immediately recognise the Doctor when he is dressed as a washer woman and he doesn't attract her attention for fear she would give him away, something she would beunlikely to do as their knowledge of each other grew over the next few stories.

Historical stories are quite fun: this new spate of novels with the accent on Earth's past rather than the clinical future or far flung planets has certain appeal to me, and when they are written by the original authors as this one is (Davis co-wrote it with the late Elwyn Jones) they seem to capture all that mystery and charm that long time fans talk about so much. Here we have the Doctor, Ben – the cockney sailor and Polly, the secretary from the "Swinging Sixties" arriving i what they first believe to be modern England. Despite the arrival of a cannon ball at their feet, Ben still doesn't accept that they're in danger and strides off the find out exactly what is going on. Reluctantly, the Doctor and Polly follow and soon meet up with the McLaren clan, led by Colin, injured in battle. Supporting him are his daughter Kirsty and son Alexander and the faithful piper from the McCrimmon clan, Jamie, who eventually the Doctor takes on board the TARDIS.

Above: *The Doctor with companion Polly (Anneke Wills) in* The Highlanders, *an adventure set in Scotland at the time of the Battle of Culloden in the year 1746.* Below: *A quote from Gerry Davis' novelisation of* The Highlanders.

Left: *In* The Highlanders *Fraser Hines appeared as Jamie McCrimmon.* Right: *Patrick Troughton as the Doctor.*

"And what would happen to you if this trade were to be discovered by the Duke?" Trask's dark face had grown sly, his eyes glinting across the table under their bushy black brows.

Grey paused, felt in his pockets for his snuff box and before answering opened it, placed a little on his thumb and took a delicate sniff. "It will never happen, Trask. There are only three of us privy to the secret. I can answer for myself and Perkins, eh?" He turned to Perkins quickly.

Perkins nodded hastily. "Oh yes, sir, indeed you may answer for me."

Then Grey turned back. "You, Captain, must answer for yourself."

Again Trask saw that he had pushed this calm, unsmiling man opposite, too far. He shrugged his shoulders, trying to bluff his way out of the situation. "All but in jest. You know me, Solicitor, I'm your man."

Grey nodded. "Aye," he said. He took another pinch of snuff. "And you'll remain so, Mr Trask."

Before too long the companions are split up – Polly joining forces with Kirsty and educating her on the finer points of Sixties feminism: the Doctor on his own: Ben, Jamie and Colin being shipped off to Barbados as slaves. During the story we meet the foppish Algernon ffinch (whom Polly affectionately calls Algy when she gets the upper hand), the evil Solicitor Grey and his echoing clerk, Perkins and the villainous Trask who has stolen the ship "Annabella" from Willy MacKay. All of these people are beautifully described characters, they all leap off the page and you feel that by the end of the book, you've known all of them, whether villains like Trask or good-guys like Colin McLaren. Of the short lived characters you meet, Colonel Attwood is very quickly described as a soldier whose dedication is purely to the card table (with troops painted by Gerry Davis in this way, it's a wonder the Scots lost at Culloden) and Alexander as a loyal if too headstrong young Scot, and despite their brief appearances, you do get to know them. *The Highlanders* is a jolly little book, and a gem for Troughton fans as it contains clear descriptions of some quirky, comical scenes that made his era so popular. Just wait for the scene where the Doctor tries to convince Perkins that he, the clerk, has a headache by bashing his head against a table. Eventually Perkins concedes that his head does ache, to which the Doctor drily points out that it is to be expected when he lets people go around hitting his head against tables!

It has been a long time since Gerry Davis' name graced the cover of a Target book, *Tomb of the Cybermen* back in 1978 being the last one, and his long overdue return has been well marked with a book so good. Possibly the only complaint I have is a personal one, Elwyn Jones receives no credit either on the prelim pages or even a "this book is dedicated to . . .", which bearing in mind it was his story as well, is a bit of a shame.

Above: *The Doctor is menaced by a couple of mad Scotsmen.* Below: *The Doctor, Jamie, Ben (Michael Craze) and Donald Bissett as the Laird are strung up by* The Highlanders.

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C'MON... MOVE IT, YA TWO-TIMIN' DROTCHNIK. COME AND GET HIM, BILGE-RATS... HE'S ALL YOURS AND WELCOME...

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JUST LEAVE IT THERE, SHORTY... AND NO TRICKY MOVES OR I'LL TURN YOU INTO *CUTLERY*!

NOW TELL YOUR MEN TO *BACK OFF* UNTIL I'M WELL CLEAR...

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VWORP!

VWORP!

WITHIN THE COMPLEX...

I DON'T SUPPOSE THERE'S ANY POINT IN OFFERING YOU CHAPS A *BRIBE* TO GET ME OUT OF HERE? HMMM?

NO. I THOUGHT NOT.

GET IN THERE... *WHAT THE HELL?*

WHERE DID HE GO?

WHO?

WHAT?

THE PRISONER! IT MUST BE ONE OF YOU!

BUT WHICH ONE?

HOW DO WE KNOW IT'S NOT YOU?

I'M TAKING NO CHANCES!

BLAM!

YOU'RE CRAZY! I'M GETTING OUT OF HERE!

HE'S OUT FOR THE COUNT. IT'S UP TO THE DOC NOW.

COME ON, ACE... START STRUTTIN' YOUR STUFF...

WHABB!

RIGHT ON CUE!

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VWORP! VWORP!

MAKE WAY, M'BOY... IT'S THE STAR OF THE SHOW...

I RAISE MY HAT TO YOU, SIR... AND OFFER YOU THIS LITTLE SNIPPET OF ADVICE...

ANYTHING WORTH HAVING IS WORTH CHEATING FOR.

AND 250,000 MAZUMAS IS *WORTH* HAVING...

125,000 IS FOR *ME*. THE DEAL WAS FIFTY-FIFTY. REMEMBER?

NOW WE'LL HAVE TO GET OUT OF HERE. DOGBOLTER WILL THROW EVERYTHING HE'S GOT AT US... AND I'D LIKE TO BE LONG GONE.

PERHAPS SOME FAR DISTANT DIMENSION, DOC... SOMEWHERE WE CAN RELAX AND COUNT OUR MONEY?

POLICE BOX

VWORP!

WHAT DO YOU MEAN... *WE?*

I'VE DECIDED TO STICK AROUND, DOC. WITH MY BRAINS AND YOUR BEAUTY WE COULD DO GREAT THINGS. WHADDYA SAY?

DO I HAVE ANY CHOICE?

NOPE.

VWORP!

FUNNY I *KNEW* YOU'D SAY THAT...

NEXT : VOYAGER.

FRONTIOS

review

by Gary Russell

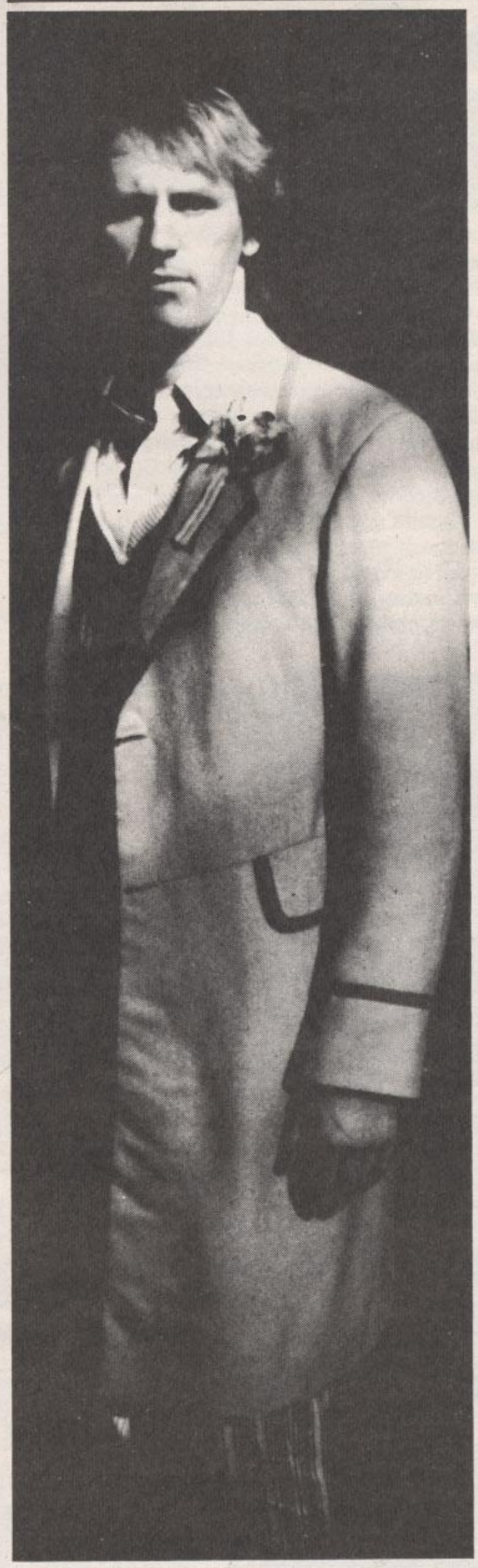
In a season of *Doctor Who* that started off on a vaguely lame foot, *Frontios* is the latest in the line of tales that improved as it went along. As a story it was fairly "typical" of *Doctor Who*. Lots of happy coincidences ("Look, Father," says Norna as she leads Range and the bemused Turlough from the caves, "A handy map that just happens to have been lying here for a few weeks – I bet this will explain the plot.") and a rather pointless delving into Turlough's past via Tractators on his homeworld which one hopes will be explained in *Planet Of Fire*.

Set, one guesses, at around the same time as the 1966 William Hartnell tale, *The Ark*, the survivors of mankind leave a doomed planet Earth when it plunges towards the Sun, to colonise as many distant planets as possible. One group don't appear to be having quite as much luck as their contemporaries, being bombarded by asteriods brought down by a militant group of insects who have nothing better to do than play shove ha'penny with psychokinesis.

When the Doctor arrives on the scene young Plantagenet accuses the Doctor of being behind the mysterious attacks and with the help of Mr Range and his daughter, Norna, the Time Lord sets about righting wrongs and rescuing everyone from a remake of *Them!*

Christopher H. Bidmead's third script for *Doctor Who* was so totally different from his earlier two scripts that if it wasn't for the sparkling dialogue, one would be forgiven for thinking it wasn't the same writer. Bidmead clearly shows that – having had quite a large hand in the formation of the character – he knows Davison best, capturing the charming mix of innocent wanderer yet hard-nosed fighter, averse to dirtying his hands but not afraid of letting people know what he thinks of them.

But the Doctor wasn't the only one to be well served with lines – Turlough's character was summed up beautifully as Norna tries to comfort him as he sits aimlessly waiting for the Doctor's return. Norna tells him that no one expects him to go down into the caves again to which he replies honestly: "No, of course they don't, I'm Turlough." By now everyone is aware of his less than brave heart and it's beginning to get him down. Seconds later he adopts a typically Doctor-ish trick to get Norna to let him follow the others



down into the Tractator infested caverns.

The Tractators – some of the most stunning new creatures we've seen have materialised during John Nathan-Turner's period on the show; Marshmen, Terileptils, Tharils and now the Tractators. Whilst John Gillet's interpretation of The Gravis wasn't enhanced by the ridiculous voice, he conveyed quite adequately the single-mindedness of the creatures, their self-indulgent purpose coming over all else – although it still seemed a bit too unlikely that he would have been baited to rebuild the TARDIS quite so easily. As they shuffled about in their tunnels, antenae waving about, paws flopping, they looked quite menacing. Perhaps one day we'll see more of the creatures if someone can persuade Bidmead to write another tale. *Back to Frontios* perhaps?

One thing Bidmead has always done rather well is to create societies – firstly the Logopolitans, then Castrovalva and now the Colonists, everyone having their place and job in the community – the Orderlies – who keep order, led by the sardonic (if a little schizophrenic) Brazen, the paramedics organised by the vague Mr Range and his typically 1950s B-Movie type daughter Norna and the Retrogrades, the drop-outs eventually led by Cockerill who tried to replace Plantagenet. If Cockerill had been blown up by a bombardment within his first three seconds of existence, it would've been too late for me – how anyone would see fit to listen to a word he said is amazing, let alone allow him to lead a revolt. Or maybe that *was* his character – the nobody, with nothing going for him, who things finally turned out right for.

Plantagenet was perfect, a confused young leader who believes his father dead and is now left to run a large colony in the face of danger with only Chief Orderly Brazen to help him. Even once the Doctor had saved his life he still wasn't willing to believe what was happening.

Frontios was then one of those stories that, if you examine it too closely, falls apart at the seams but viewed as television entertainment seems great fun. Lots of action, good acting, terrific costumes (especially the Tractators), and marvellous props (the excavating machine was wonderful). Let's hope *Frontios* is repeated soon. ●

RESURRECTION OF THE DALEKS

review

Then fellow *Doctor Who Magazine* writer Richard Marson wrote *Resurrection of the Daleks* in issue 86 that the production team had pulled out all the stops to make a flawless classic, he wasn't joking. The fourteenth Dalek story in twenty-one years was as near perfection as it is possible to get. If one had to fault on anything, it would have to be that it was too short – another twenty five minutes might have helped: the Dalek Supreme turned on Davros too suddenly, characters (of the *real* three dimensional variety) came and went a bit too quickly and Rula Lenska didn't have enough to do – if she had been in every scene, it wouldn't have been enough. But that apart, the tale was a classic.

Matthew Robinson's *Doctor Who* debut was stunning – he took full opportunity with his location work – the opening shots of the prisoners escaping and then being mown down by Lytton and his policemen was great – a marvellous opener. When the Doctor and Co arrive and find Stein, pretending to be a feeble renegade with a bigger interest in his stomach than the missing Galloway, we entered into a terrible world of intrigue. where everyone either was. or might end

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up being, a traitor: Daleks, humans, duplicates and Davros all combining together to make two extended episodes of sheer drama with degrees of excitement and tension not seen in the programme in a long time. From the Daleks smashing their way into the space station and Mercer watching his men and women being blasted down right, left and centre, right through to the last moments as the fatally wounded Stein throws himself onto the self-destruct mechanism and destroys the Daleks at the end, *Resurrection of the Daleks* glowed with style and class, elevating the Daleks back up to the high status they lost after their last appearance. This Davros was ninety years older (*and* he looked it!), ninety years wiser and, above all, ninety years more bitter – determined to unleash on humanity all his pent up anger at having been forced to live through his immobility – impotent but aware. Aiding him in his struggle he had Kiston, a character with so little to do, and yet Les Grantham put so much life into the role that it seemed rather a shame when he was zapped. With just this one man's help Davros succeeded in his aims, staying on the station and setting about creating a *new* breed of Daleks immune to the disease rather than trying to help the already endangered ones.

Enter: Civil War. And the final battle scenes as the Daleks that followed Davros are hunted down by the Daleks and other humans and finally everything being destroyed by the Doctor and the cannister of Movellan disease. Back on the ship Davros has released the disease on the station and then falls foul of it himself . . . or does he? Was he destroyed? Or was that escape hatch placed conveniently enough for him to escape? I think it would be a shame if he *did* survive: three stories is enough, we've seen all of Davros' character it is possibe to see.

And what of the Doctor? Davros finally told him exactly what he thought of him, and his inability to kill even to protect his own moral judgements. It might have been a nice touch if just for once the Doctor *had* lost his cool and blown Davros' head off, but that would never do. Whilst Turlough had little to do except lead Mercer around the ship and stand back whilst poor Rula Lenska was shot down, Tegan was kept busy, especially with the charming bomb disposal squad and Professor Laird. When all the soldiers were killed and replaced with duplicates (and a brief word here for Del Henney as Archer who transformed wonderfully from happy and friendly to cold and brutal so well) she coped well, and as she came out of the TARDIS at the end, saw the carnage and death and flipped – who could blame her? Never has a companion left the Doctor before so traumatically and her place on board the ship will be both missed and irreplacable.

Director Matthew Robinson deserves a medal for *Resurrection of the Daleks*, all his fine work with the camera, the marvellous battle scenes, his building up of suspense: notable with that darned cat and even the flashback scene (okay, if there had to be one, I suppose it might just as well be in the Dalek story) minus poor Leela, were all handled with consumate skill and, it seemed, genuine enjoyment.

Whilst *Resurrection of the Daleks* borrowed extensively from previous Dalek stories (*Evil* and *Day* being the most obvious), it never sank to the sensationalism of *Earthshock*. Writer Eric Saward has proved beyond doubt to even this most cynical of viewers that when he puts his mind to it, he *can* produce stories that have you on the edge of your seat

Finally, *Resurrection of the Daleks* ended curiously – and open endedly: the Supreme Dalek informed the Doctor that somewhere on Earth his duplicates had already assumed positions of power and importance and despite the Doctor's threats that they were unstable, the only duplicate he could base that assumption on was Stein, who wasn't exactly a prime example of Dalek technology. And of course three of those duplicates, three cold blooded murderers, led by the sadistic Lytton, are wandering around London right now posing as policemen!

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THE AWAKENING

review

Two part stories are curious beasts – either they are mini-classics all on their own, fifty minutes of solid adventure, with good characterisations and lots of events to keep the viewer on his toes. Then there are the lacklustre ones, which would so easily benefit from a couple more episodes to get the plot across if nothing else. Into which of these two catagories *The Awakening* slips into isn't easy to pin down.

The Awakening was, without doubt, fifty of the best minutes to have been seen in *Doctor Who* for a very long time – a terrific plot concerning aliens who landed on Earth centuries ago, waiting for the right amount of psychic energy to revitalise them so that their original mission can be fulfilled. To aid them (one assumes that they are more Maluses – Mali?) there are the human servants, hypnotised into obeying the aliens' every whim and eventually almost destroying their own planet in doing so, personified here by Sir George Hutchinson, played so admirably by Denis Lill, the village's local magistrate/squire/top dog whose passion for heritage has made him easy prey for the Malus' influence. Sir George is helped by the rather sadistic Joseph Willow, whose eagerness to please Sir George allows him to be enslaved as well. And with such forceful personalities leading them, is it any wonder that the rest of the villagers follow? Except for poor Andrew Verney who, apart from being a bit of a historian, has the honour of being Tegan's grandfather – which is how the TARDIS crew become involved.

From here on it is certainly action all the way, encountering plague-ridden youths with a penchant for bright red plastic handbags (strange thoughts these peasants had), a vicious trio of Roundheads who chop some unfortunate's head off and a Laughing Cavalier type who strides about in a silver tinted costume looking like a reject from an old *Sapphire and Steel* story.

Now there's a thought – in many ways Eric Pringle's first *Doctor Who* script contained many of the ingredients that made the aforementioned ITV series so popular, an evil force using time itself as a weapon, feeding off human emotions and stealing folk from the past to carry out its dirty work. And all praise to Mr Pringle for that. The abuse of time is a theme virtually unexplored in the history of *Doctor Who*, perhaps it's not too early to start plaguing the Powers-That-Be for a rematch (did the Malus really blow itself up?) and see what it can do next. Imagine the possibility of a story in which this powerful creature starts calling up all the evils from Earth's past to fight the Doctor and his companions! No? Oh well . . .

The setting of the story in a quiet rural English village made a pleasant change from the futuristic metals of *Warriors of the Deep* or the mythical castle of *The Five Doctors*, but comparisons are almost inevitable with the 1972 story *The Daemons* where the Doctor was pitted against another version of the Devil (again an alien) but that time summoned up by the Master. In *The Daemons* we also had the villagers following sheep-like the village's central figure of authority in this case the Vicar, and again we had certain members of the community who objected being removed (although Squire Winstanly's disappearance in the Pertwee story was somewhat more permanent). Possibly the most obvious similarity between the two was their respective usage of a church as the base for evil, both churches being demolished in a spectacular fashion (*The Awakening* version being rather more spectacular) and the evil then "symbolically" destroyed by the Powers of Light and Right!

The Awakening's climax seemed a great deal more inspired and logical than *The Daemons'* if a little rushed, with Sir George getting his come-uppance and breaking the contact with the Malus, and so with nothing to channel its power through, all the power feeds back and the poor old chap blows a fuse. Slightly more convincing than Jo Grant confusing poor old Azal causing him to die rather than tell her not to be a silly billy.

The Awakening, started life as a four-parter (a fact proved by the rather rushed ending to episode two and that episode one ran over the usual 24½ minutes – 25.18 to be precise) it didn't really try to cram too much into fifty odd minutes, lots of scenes of action followed every so often by relaxed peaceful scenes amidst some breathtaking location shots: the best of which was that marvellous shot of the Roundhead troopers riding down the road casually ignoring a very Twentieth Century red telephone box. Great stuff from Michael Owen Morris – a directorial debut with a bang.

And of course, no review of a story as good as this would be complete without a brief mention for the actors like Polly James, Glyn Houston and Keith Jayne, whose look of cheeky innocence in the closing seconds as Turlough mutters about a drink were wonderful. If the Doctor makes tea half as well as Eric Pringle writes *Doctor Who* scripts, then he's welcome in my kitchen whenever he likes. ●

THE AWAKENING

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